

EDITION SCHIRMER

Nº 35

To the „Oratorio Society“
of New-York.

SULAMITH

„The Song of Songs“

for Soli,
Chorus and Orchestra

by

LEOPOLD DAMROSCH.

PIANO-SCORE.

*Performed for the first time by the Oratorio-Society of New York
in April 1882.*

NB. Orchestra-Parts can be hired from the Publisher.

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No. 5. SOPRANO SOLO.

I rose to unlock for my beloved, with sweet fragrant myrrh perfumed the limbs: I longed for my beloved in the night, I waited in vain — and I fell asleep: — Hark! it knocketh, hark! the dearest voice sounds forth! „Oh! unlock, my love, my dearest sister! My tender dove, my angel undefiled! Tarry not, unlock my love, my angel, unlock! —

Trembling for joy, breathless with rapture, enchanted by his voice, how beats my heart with pulses longing for coming pleasures! I haste, draw the bolt quickly back — and gaze with terror into the vacant night! — Lo! I awake and see, it is a dream, a painful dream! —

O, I charge you, daughters of Jerusalem, whene'er you meet my friend: tell him that I am sick with love's desire, tell my sorrows, the griefs of my tortured soul. Conjure him, as I conjure you: to haste, to come and kiss me sound again!

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No. 10. FINAL CHORUS.

Love is strong as death; many waters cannot quench love, neither can the floods drown it. Love is strong as death.



SULAMITH.

Nº 1. Prelude. Orchestra.

Tranquillo.
Bs. Vlc. D.B.

Leopold Damrosch.
ben cantando.
E.H.

PIANO.

The musical score is written for piano and orchestra. It begins with a piano introduction marked *pp*. The piano part features flowing arpeggiated figures in both hands. The orchestra enters with Horns (H.) playing a melodic line. The piano part continues with *sempre pp* dynamics. Section A begins with a piano accompaniment marked *pp* and a Horn (H.) melody marked *dolce. p*. Section B features a Flute Solo marked *pp* and a piano accompaniment marked *ppp*. The score concludes with a piano accompaniment marked *pp* and a Horn (H.) melody marked *dim.*

The musical score consists of six systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a sustained chord, marked *pp* and *Str.*. The second system features a treble staff with a triplet and a bass staff with a chord, marked *p* and *sempre tranquillo.*. The third system includes a treble staff with a melodic line and a bass staff with a chord, marked *pp* and *r.h.*. The fourth system shows a treble staff with a melodic line and a bass staff with a chord, marked *p* and *pp*. The fifth system features a treble staff with a melodic line and a bass staff with a chord, marked *cresc.* and *f*. The sixth system includes a treble staff with a melodic line and a bass staff with a chord, marked *espress.* and *pp*.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), and *cresc.* (crescendo). Performance instructions include *sempre tranquillo.* and *espress.* (espressivo). The piece is marked with a common time signature (C) and a key signature of one sharp (F#).

acceler. *acceler. un poco.* *rallent.*

pp *cresc.*

D *a tempo.*

f *mf* *dim.* *r.h.* *molto dolce.* *p*

Str. *D.B.*

p.

poco cresc.

poco rit.

E *a tempo.*

First system of the musical score. It features a piano introduction with a treble and bass staff. The key signature has two sharps (F# and C#). The music includes various note values, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of the musical score. It continues the piano introduction. A dynamic marking of *cresc.* (crescendo) is present in the bass staff. The system ends with a triplet of eighth notes in the bass staff.

Third system of the musical score. It begins with a *pesante.* (heavy) marking. The music features a series of chords in the treble staff. A dynamic marking of *sfz* (sforzando) is present in the bass staff. The system ends with a *poco acceler.* (slightly accelerating) marking.

Fourth system of the musical score. It begins with a *F* (Fortissimo) marking. The music features a series of chords in the treble staff. A dynamic marking of *p* (piano) is present in the bass staff. The system ends with a *molto cresc.* (very crescendo) marking.

Fifth system of the musical score. It begins with a *Tempo I.* marking. The music features a series of chords in the treble staff. A dynamic marking of *sf* (sforzando) is present in the bass staff. The system ends with a *sf* (sforzando) marking.

Sixth system of the musical score. It begins with a *sempre sf* (always sforzando) marking. The music features a series of chords in the treble staff. A dynamic marking of *sf* (sforzando) is present in the bass staff.

8.

7

pesante.

sfz.

dim.

un poco riten.

a tempo.

p dim.

dolce.

pp

pp

dolce.

E.H.

H *ppp*

pp *dolce.* *p*

Cl. *Fl.* *E.H.* *dolceiss.*

pp *un poco rit.*

a tempo. *Fl.* *ppp* *pp*

Vlc. *ppp* *sf*

Vi. *ppp* *Fl.* *pp* *dolceiss.* *pp*

calando e perdendo. *Vi.* *ppp*

Trp. *ppp*

Nº 2. Duett for Soprano and Tenor.

"Tell me, O thou, whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon."

I, 7.

Andante tranquillo, con espressione. (♩ =)

PIANO.

The musical score is written for Soprano and Tenor voices, with piano accompaniment. The tempo is Andante tranquillo, con espressione. The key signature has two flats (B-flat major). The time signature is 8/8. The score includes the following parts:

- PIANO.** (Piano introduction)
- Soprano.** (Soprano voice part, marked *espress.*)
- Tenor.** (Tenor voice part)
- Violoncello (Vlc.).** (Violoncello part)
- Violin (Vl.).** (Violin part)
- Viola (Vla.).** (Viola part)
- Clarinet (Cl.).** (Clarinet part)
- Ob.** (Oboe part)

The lyrics are: "Tell me, O thou, whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon." The score includes dynamic markings such as *pp*, *ppp*, and *p*, and articulation marks like accents and slurs.

thou, — whom my soul

Str.
ppp

Rd.
p

Bs.

lov - - - eth, tell

tell me,

Str.
p

Vlc. B.

me, whom my soul lov - - eth,

O thou, — whom my soul lov - - - eth,

Rd.
ppp

my soul lov - - eth, tell me,

my soul lov - - eth, tell me,

dolce.
Cl.

Str.
p

Vlc.

cresc.

thou, whom my soul, my

0 thou, whom my soul,

cresc.

soul lov - - eth,

my soul lov - - eth,

pp espr.

Bs.

whom my soul lov - - eth,

whom my

Cl. Str.

Vlc. B. H.

poco rit.

my soul

soul lov - eth, my soul

poco rit.

Bs.

Poco più agitato.

lov - - eth, where — thou feed - est,

lov - - eth, where — thou

Poco più agitato.

H. VI.

Vle. B.

p

Vle.

where thou feed - est, where thou mak - est thy flock to rest at

fee - dest, where thou feed - est,

noon, where thou feed - est, where thou

where — thou feed - est, where thou feed - est,

p

cresc. **B** *fz*

feed - est, where — thou mak - - est thy flock — to

cresc. *fz*

where thou mak - est — thy flock — to rest, where thou

cresc. *fz*

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rest, where thou mak - - est thy flock to rest. *rit.*
mak - - est thy flock to rest, to rest, to rest at

p *dim. e rit.*

Tell me, O thou, —
noon. — Tell me, —

p *Ob.*

whom my soul, my soul
O thou, — whom my soul lov -

Sr.

lov - eth, thou, — whom my
- - eth,

1 ppp *Rd. p*

soul lov - - eth, tell
 tell me, whom my soul lov - -
 me, O thou, whom my soul
 - - eth, lov - - eth,
 lov - - eth,
 dolce.
 tell me, O thou, whom
 tell me, O thou,
 pp
 Vlc.

Vlc. B.
 C
 Rd.
 pp

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my soul, my soul lov - -

whom my soul, my soul lov - -

cresc.

cresc.

cresc.

- eth, 0 whom my soul lov

- eth, 0 whom

Cl. Str.

pp espr.

Bs. Vlc. B.

- eth, my soul lov - -

my soul lov - eth, my soul lov - -

p rit.

pp

H. Bs.

rit.

p

eth!

eth!

a tempo.

rallent.

Rd.

Str.

pp

pp

Str.

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Nº 3. Tenor Solo with Male Chorus.

“Behold, thou art fair, my love; thou hast dove’s eyes. Thou art the rose of Sharon and the lily of the valley. As the lily among thorns, so is my love among the daughters.”

I, 15. II, 1. 2.

Andante con moto. *dolce,*

Tenor Solo. *Be-*

Tenor I. II. **CHORUS.**

Bass I. II.

PIANO. *Andante con moto.* *Str.* *p* *mf* *p* *pp*

con espressione.

hold thou art fair, — my love; — *pp*

My love; — *pp*

Art fair, my love;

Vla.Vlc. *p dolce.*

p be - hold, thou art fair, — my love; — *pp*

art fair, my love; *pp*

p *pp*

be - hold thou art fair, my love;

art fair, art

pp *rfz*

thou hast dove's eyes. Thou art the

fair, my love; thou hast doves eyes.

p *pp* *con ardore.*

pp *cresc.*

rose of Shar-on, the rose of Shar-on and the

Thou art the rose of Shar-on

mf *f* *p*

li - ly. *pp* *dim.* *rit.* As the li - - -

and the li - ly of the val - - - ley. *pp* *dim.* *rit.* *Cl. Bs.* *p*

- - ly so is my
among thorns, so is my
among thorns, —

pp Str. *f* *dolce.*

love a-mong the daugh - ters, as the li - - - ly,
love a-mong the daugh - ters,
among thorns, —

ff *p* *p* *f* *pp*

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f *allarg.* 19
so is my

f *acceler.*
among thorns, a - - - mong thorns,

f *acceler.* *allarg.*

ff *rit.*
love a - mong the daughters. *a tempo.*
p
as the li - - - ly. *rit.*
p

ff *a tempo.* *rit.*
among thorns. *pp*

Rd. *Str.* *p* *pp*

Tempo I.
Be - hold, thou art fair, ——— my love; *pp*

Tempo I. *pp* My *pp*

Tempo I. *pp* Art

VI. *pp* *dolce* *p* *pp*

Vla. *Vlc.* *pp*

be - hold, thou art fair, my love; love; fair, my love;

pp

pp

This system contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand.

be - hold, thou art art fair, my love;

pp

pp

pp

pp

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features more arpeggiated figures and a triplet in the right hand.

fair, my love; art fair, art fair, my love;

sf

p

pp

sf

pp

This system contains the third system of the musical score. It concludes the vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* (sforzando) and *p* (piano).

p thou hast dove's eyes. *con ardore.* Thou art the rose — of

pp thou hast dove's eyes. *pp*

pp *cresc.* Shar-on, the rose of Shar - - on and the

mf cresc. Thou art the rose of Shar - - on *p*

mf cresc. *mf* *f* *p* *dim.*

li - - ly of the val - - - ley . *rit.*

pp and the li - - ly of the val - - - ley . *rit.*

pp *pp* *rit.*

Nº 4. Mixed Chorus.

"Arise, my love, my fair one, and come away. For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, the voice of the turtle is heard in our land. Arise, my love, my fair one, and come away." II, 10. 11. 12.

Molto vivace, quasi Presto.

Soprano. *f* A - rise, my love, —
 Alto.
 Tenor.
 Bass.

Molto vivace, quasi Presto.

PIANO. *f* *Wl.* *VI.*

my — fair — one, — and come a - way, — come a -

f

way, *sempre f* a - rise, a - rise, my
 A - rise, my love, — my — fair — one, —
 A - rise, my love, — my — fair — one, — and

f *VI.*



fair one, and come a - way, and come,
and come a - way, come a - way, a - rise, my love, my
come a - way, come a - way, and come a - way my love, a -



a - way; a - rise, my love, *sempre f* a - rise, my
fair one, and come a - way; a - rise, a -
A - rise, my love, my fair one, and
rise, my fair one, a - rise, and



love, and come a - way, come
rise, my love, and come, a - rise, my love, my
come a - way, come a - way, come a -
come a - way a - rise, my love,

come, come a-way, come a
 fair one, and come a-way, come a-way, a-way,
 way, my love, my love, a-rise, a-
 my fair one, come a-way, come a-
 way, come a-way,
 come a-way, a-way, a-way, my love,
 rise, a-rise,
 way, come a-way, a-way, a-
 a-rise, my love, my fair one, and
 a-rise, my
f *funco.* a-rise, my love, my fair one,
 rise, and come a-way, and come a-way, come a-
ff *r.b.* *Trh.*

come a - way, ——— come a - way. *ff* The
 love, ——— and come ——— a - way. *con fuoco. ff* For lo, — the
 ——— and come a - way. *ff* For lo, ——— the win - ter is
 way.

ff

mf *ritard. e dim.* *p* Un poco più tranquillo.
 rain — is o - ver, the rain — is o - - ver — and gone;
 win - ter is past — the rain — is o - - ver — and gone;
 past — and gone; *mf* *ritard. e dim.* *p*

mf *ritard. e dim.* *p* *dolce* Un poco più tranquillo.
 the rain — is o - - ver — and gone; Un poco più tranquillo.
mf *ritard. e dim.* *p*

dolce marcato. a - rise, — a - rise, — my
 the flowers ap - pear — on — the

p

Musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Vocal line: "a - rise, a - rise, love, a rise, my love, earth; a - rise, the flowers ap - pear on -"
- Piano accompaniment: *mf marcato*. Features a dense texture with many beamed sixteenth and thirty-second notes.

System 2:

- Vocal line: "and come a - - way, the flowers ap - - pear the earth; a -"
- Piano accompaniment: *pp*. Continues the dense texture.

System 3:

- Vocal line: "the on the earth; a - rise, a - rise, a - rise, rise, a - rise, a - rise, a - rise, my love,"
- Piano accompaniment: *cresc.* (crescendo) leading to *mf*. Features a dense texture with many beamed sixteenth and thirty-second notes.

Instrumental parts are indicated by abbreviations: *Fl. A.*, *Vi.*, *Fl. Ob. Ma.*, and *Vi.*.

flowers ap - pear on the earth,

dolce. the flowers, the flowers ap - pear,

p the flowers ap - pear, ap - pear,

sempre stacc. e dolce.

p ap - pear *espresso.* on the earth,

pp the flowers ap - pear on the earth,

dolce. ap - pear on the earth,

p the flowers ap - pear on the earth,

pp

p the flowers ap - pear on the

the flowers ap - pear on the

mf a - rise, *mv*

dim.

Ob. Vlc.

B Tempo I.

earth; _____

earth; _____

fair one; _____

Tempo I.

Rd.

p *H.* *marc.*

f con fuoco.

the time of the sing-ing of birds is come. _____

f con fuoco.

the time of the singing of

Str. *Rd.* *p* *f* *p* *B.*

birds is come, _____

f con fuoco.

the time of the singing of birds is come, _____

Str. *mp.* *f* *D.B.* *H.*

molto dolce, semplice.

the voice_ of the tur - tle is heard_ in our land. *molto dolce.*

the voice_ of the

Rd.

Str.

p

Bs.

H.

tur - tle is heard_ in our land. *p dolce.*

the voice_ of the tur - tle is heard_ in our

dim.

Bs.

land.

Bs.

pp

ppp

Trp.

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mf con fuoco.
A - rise, my love, my

Cl. Str.
B. p.

mf
A - rise, my love,
fair one and come a - way come a - way,

And
my fair one and come a - way come a -
a - rise, my love, my fair one,

mf cresc.
A - rise, my love, come a - way, a - way,
cresc.
come a - way, come a - way, *cresc.* my love, my
way, a - rise, and come a - way, my
cresc.
a - rise, a - rise, come a - way, come a -

cresc.
come a - way, a - way, a -
fair one, and come a - way, a -
fair one, and come, and come a - way,
way a - way, and come a - way,

8
più cresc.

D
ff con fuoco.
rise a - rise a - rise, a - rise, my love,
con fuoco.
rise a - rise a - rise, a - rise, my love,
a - rise, a -
a - rise,

ff *ff*

my fair one, and come a-way, come a-way, a-rise, my
 my fair one, and come a-way, come a-way, a-rise, my
 rise, my love, my fair one, and come a-way, come a-way, a-rise,
 rise, my love, my fair one, and come a-way, come a-way, a-

love, a-rise, and come a-way, *ff*
 love, a-rise, a-rise, a-rise, a-rise, come a-way, *ff*
 my love, arise, arise, arise, come a-way, *ff*
 rise, my love, a-rise, a-rise, a-rise, come a-way, *ff*

a-rise, my love, and come a-way, a-rise, a-
 come my love, come a-way, and
 come my love, come a-way,
 come come my love, arise, arise,
 1 5 1 5 1

rise, and come a - way, come
 come a - way, come
 arise, my love. a-rise, come
 come

rit. a - way. *a tempo*
rit. a - way. *a tempo*
rit. a - way. *a tempo*
rit. a - way. *a tempo*

rit. *Tra.* *a tempo* *Rd.*

Tutti.
ff pesante. *p rit.* *ff*

Nº 5. Soprano Solo.

"I rose to unlock for my beloved, with sweet fragrant myrrh perfumed the limbs; I longed for my beloved in the night, I waited in vain—and I fell asleep.—Hark! it knocketh, hark! the dearest voice sounds forth!—"Oh! unlock, my love, my dearest sister! My tender dove, my angel undefiled! Tarry not, unlock, my love, my angel, unlock!"—

Trembling for joy, breathless with rapture, enchanted by his voice, how beats my heart with pulses longing for coming pleasures! I haste, draw the bolt quickly back—and gaze with terror into the vacant night!—Lo! I awake and see, it is a dream, a painful dream!—

Oh, I charge you, daughters of Jerusalem, whene'er you meet my friend: tell him, that I am sick with love's desire, tell my sorrows, the griefs of my tortured soul. Conjure him, as I conjure you: to haste, to come and kiss me sound again!"

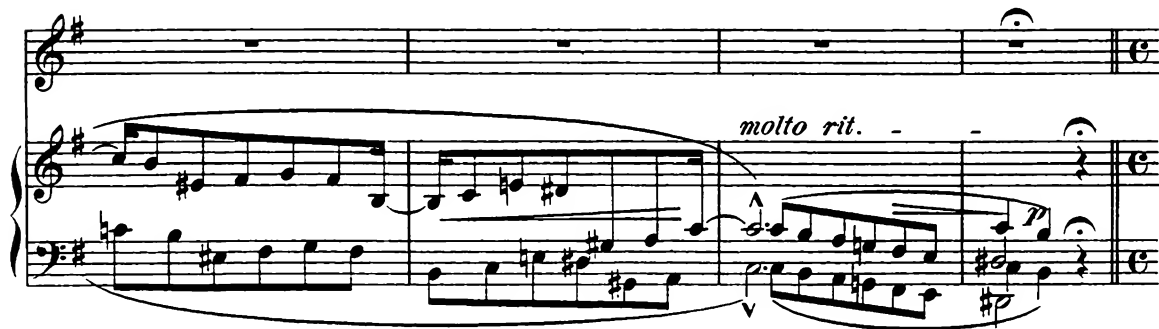
(adapted from Ch.V.)

Agitato assai.

Soprano. 

Fl. Ob.

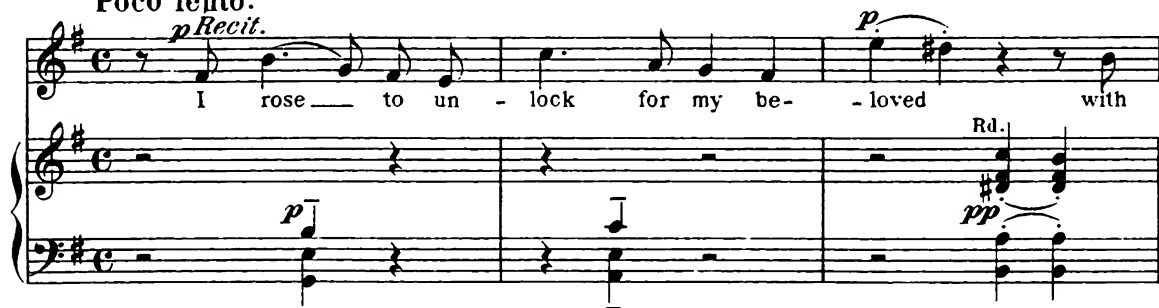
PIANO. *f* *sf* *vi.*

molto rit. 

p *sf*

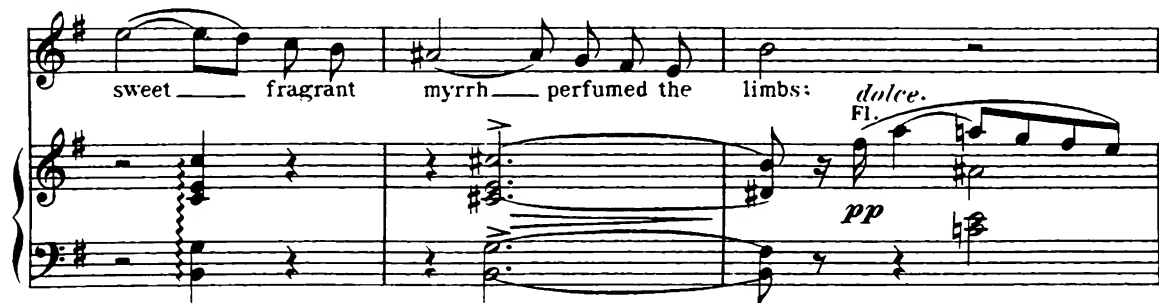
Poco lento.

p Recit.

p 

I rose — to un — lock for my be — loved with

p *pp* *Rd.*



sweet — fragrant myrrh — perfumed the limbs:

dolce. *Fl.* *pp*

I longed for my be-loved in the night, —

Str. *p* Cl. Bs. *pp*

I wait-ed in vain — and I fell asleep —

pp *dim.* Vlc.

Hark! it

ppp *agitato.* H. Bs. *p*

knocketh. hark! hark! the dearest voice — sounds

cresc. *cresc.*

Allegro con fuoco.

forth! Ah! —

ff *ff*

Poco lento, espressivo.

Un-lock my love, my dear - est sis - ter. un - lock!

Fl.

pp

Bs.

Ob.

f

Cl.

my ten-der dove - my an - gel un - de - filed! Tarry

Fl.

p

Str.

pp

not and op - - en, ah! for - - my

Rd.

pp

Str.

locks are moi - stened, filled with drops of dew - y night.

pp

tar - - ry not ah! un - lock, un -

p

cresc.

lock. O my love, my an - - -

- gel. un - - lock my ten - der dove, un -

un poco string.

string. *cresc.*

lock. un - lock ah! un -

cresc.

Poco lento.

lock!

ff *sempre ff e con fuoco.*

Rd. *VI.* *Trb.* *D.B.*

pesante.

B Molto agitato.

Trembling for joy.

breathless with rapture en-chant-ed

Ob.Bs.

by his voice, how beats my heart with pul-ses

long-ing for plea-sures co-ming!

stringendo.

haste, draw the bolt quick-ly back

cresc.

Agitato assai.

f

estinto. rit.
and gaze with ter-ror

molto rit.
p

in-to the va-cant night.

p *p* *ppp* *perdendosi.*

Vla.
Vlc.
DB.
H.

un poco lento.
Lo! I a-wake and see, it is a dream, a pain-ful

pp *pp* *pp* *pp*

Fl. Cl. Ob. Fl.

C *come sopra.* *p espressivo*
dream! Oh! I charge you, daughters of Je-

pp *pp* *pp* *pp*

Str.

dolce. *poco rallent.*

ru - - sa - lem, when - e'er you meet my friend:—

dolce. *poco rallent.*

D *Tranquillo.*
molto espress.

Oh! tell him, that I am sick with love's de-

pp *fz*

sire. tell my sor- - rows. the grief—

p *p*

cresc. *p*

of my tor - - tured soul. O, con - jure him,

cresc. *pp*

cresc. *mf* *cresc.*

as I con - jure you, tell him, to

cresc. *mf* *cresc.*

ff *2.* *ff* *2.*

haste, and come and

ff *2.* *ff* *2.* *un poco*

kiss me, tell him, to

stringendo.

haste, and come, and kiss me sound.

stringendo. *cresc.* *p* *8...*

a - - - gain!

a tempo.

stringendo. *ff*

Nº 6. Orchestra.

"He brought me to the banqueting house, and his banner over me was love."
II. 4.

Quasi Marcia, Allegro un poco maestoso.

PIANO.

The musical score is for a piece titled "Nº 6. Orchestra." in a "Quasi Marcia, Allegro un poco maestoso" style. It is in C major and 2/4 time. The score is arranged for Piano, Woodwinds (Wd.), and Strings (Str.).

The Piano part begins with a triplet pattern in the right hand, marked with a forte (f) dynamic. The left hand features a more active bass line with triplets and eighth notes. The Woodwinds (Wd.) enter with a melodic line, and the Strings (Str.) provide a rhythmic foundation with a triplet pattern.

The score includes various musical notations such as triplets, eighth notes, and dynamic markings (f, sf, sfz). The overall texture is rich and rhythmic, characteristic of a march.

Horn. Tutti. Trb. *ff* *un poco maestoso.*

8^{va} basso

8^{va} basso: *ff* *poco rit.*

Str. dolce. *p tranquillo.* Rd. Vl.

Rd. Vl. *rit.* *dim.* *pp*

B *molto moderato.* *molto rit.* *a tempo.* Ob.

p

H. Vla. *poco accelerando.* *rit.* *pp cresc.*

animato. *pp* *p* *leggero.* VI *3* *4r* Tib. *3* VI. *3*

poco allargando. *Tutti.* *molto cresc.* *ff a tempo.* C

animato. *sempre, f*

ff allargando. Trp. Trp.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The bass line is more active than the treble line.

Second system of the musical score. The treble line has a melodic line with slurs and accents. The bass line continues with a steady rhythm. Dynamics include *ff* and *molto*.

Third system of the musical score. The treble line features a series of chords with accents. The bass line has a steady rhythm. Dynamics include *marcato.*, *pesante.*, and *ff a tempo, maestoso.* A section marked **D** begins, with a *Trb.* (Trumpet) part indicated.

Fourth system of the musical score. The treble line has a series of triplets. The bass line has a steady rhythm. Dynamics include *ff* and *mf*. A section marked *rit.* (ritardando) begins.

Fifth system of the musical score. The treble line has a melodic line with slurs and accents. The bass line has a steady rhythm. Dynamics include *p tranquillo dolce.* A section marked *Fl. Cl.* (Flute and Clarinet) begins.

Sixth system of the musical score. The treble line has a melodic line with slurs and accents. The bass line has a steady rhythm. Dynamics include *dim.* (diminuendo) and *pp rit.* (pianissimo, ritardando).

E *a tempo*
molto moderato.

molto rit. - - -

a tempo.

Fl. Ob.

Cl.

Vla.

acceler.

rit.

animato.

a tempo.

leggero?

molto cresc. e allargando.

F

Fl. Ob.

G

Nº 7. Tenor Solo.

"How fair is thy love, my sister, my spouse: thou hast ravished my heart with thine eyes, with the chain of thy neck. A garden inclosed is my sister: a spring shut up, a fountain sealed, a fountain of gardens, a well of living waters, and streams from Lebanon."

IV, 9.10.12.

Lento, ma non troppo.

Tenor.

PIANO.

The musical score is written for a Tenor Solo and Piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked "Lento, ma non troppo." The score is divided into four systems. The first system shows the vocal line and piano accompaniment with various instruments: Ob. (Oboe), Cl. (Clarinet), Vl. 1.2. (Violins 1 and 2), and Vl. 2. (Violin 2). Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). The second system continues the vocal line with lyrics "How fair, how fair is thy love, my sister, my" and includes instruments Cl. (Clarinet), B. (Bassoon), and B. (Bass). Dynamics include *pp* (pianissimo). The third system continues the vocal line with lyrics "spouse, how fair is thy love, my" and includes instruments Rd. (Rudimental Drum), Vla. (Viola), and B. (Bass). Dynamics include *rit.* (ritardando) and *pp* (pianissimo). The fourth system continues the vocal line with lyrics "spouse. Thou hast ravished my heart, hast ravished, rav -" and includes instruments Vl. (Violin), Ob. (Oboe), and Vl. (Violin). Dynamics include *a tempo.* (allegretto tempo).

How fair, how fair is thy love, my sister, my

spouse, how fair is thy love, my

spouse. Thou hast ravished my heart, hast ravished, rav -

- - ished, hast rav - - - - - ished my heart with thine

eyes, with the chain of thy neck. How

pp *pp* *VI.* *Vla.* *Vlc.* *DB.*

B

fair, how fair is thy love. my

dolce *p* *VI.* *Bs.*

sis - ter, how fair is thy love, is thy

p *Ob.* *H.*

C

love, my sis - ter, my spouse.

ben sostenuto. *pp e dolce.*

A gar - den in - closed — is my sis - ter, a

Cl.
p

Vlc.

spring shut up, a foun - tain

Ob.
fp *poco rinf.*

sealed, a foun - - tain of

Ob.Cl.
pp
Vlc.

gar - - - dens, a well of liv - - -

D *p*
v1.
Vla.

- - - ing wa - ters and streams — of

pp

Le - - ba-non. — How fair, how

pp Hrn.

fair is thy love, my sister, my spouse. Thou hast

rit. *a tempo.*

rit. *a tempo.*

E rav-ished, hast rav - - - ished my heart, rav - - - ished my heart, rav-

Str. Rd.

- - ished, hast rav - - ished. rav - - - ished, hast rav - -

Ob. vl.

Str.

p

- - - - ished my heart, with thine

dolce.

p

F

eyes, with the chain of thy neck.

dim.

pp tranquillo.

rit. *dolce.*

How fair is thy love.

rit. *pp* *perdendo.*

Cl. B.

Nº 8. Octette for Female Voices, without accompaniment.

"Whither is thy beloved gone, O thou fairest among women?
Whither is thy beloved turned aside? that we may seek him with thee."

VI. 1.

Allegro grazioso e sempre molto dolce.

I.

Soprano I. *p* Whith - er, whith - er is thy be -
 Soprano II. *p* Whith - er, whith - er is thy be -
 Alto I. *p* Whith - er. whith - er
 Alto II. *p* Whith - er.

II.

Soprano I. *p* Whith - er, whith - er is thy be -
 Soprano II. *p* Whith - er, whith - er is thy be -
 Alto I. *p* Whith - er, whith - er is thy be -
 Alto II. *p* Whith - er, is thy be -

loved gone, whith - er is thy be - lov - ed gone,
 loved gone. whith - er is thy be - lov - ed gone,
 whith - er thy be - lov - ed gone,
 whith - er. whith - er thy be - loved gone.

loved gone, whith - er is thy be - lov - ed gone,
 loved gone, whith - er is thy be - loved gone.
 loved gone. whith - er thy be - lov - ed gone, *p espress.* thy be - loved -
 loved gone, whith - er. whith - er thy be - loved gone.

whith - er, whith - er is thy be - loved gone,
whith - er. whith - er is thy be - loved gone,
whith - er, whith - er is thy be -
whith - er. is thy be -
whith - er, whith - er is thy be - loved gone,
whith - er, whith - er is thy be - loved gone,
gone, whith - er. whith - er is thy be - loved gone,
whith - er, whith - er is thy be - loved gone,
is thy be - loved whith - er gone?
is thy be - loved whith - er gone?
loved whith - er gone?
loved whith - er gone?
thy be - loved?
thy be - lov - ed gone?
thy be - loved gone?
thy be - loved gone?

dolce. leggiero.
O thou fair - est a - mong -

dolce.
O thou fair - est a-mong -

dolce.
- O thou fair - est a-mong wom - en, thou

marc.
women, O thou fair - est thou fair - est, thou fair - est, fair -

dolce leggiero.
O thou fair-est, O thou fair-est, thou

poco marcato, ma leggiero.
O thou fair - est a-mong wom - en!

poco marcato ma leggiero.
O thou fair - est a-mong wom - en!

dimin.
wom - en, a-mong wom - en!

dimin.
fair est. fair - est!

dimin.
est a - mong wom - en!

marcato, ma leggiero.
O thou fair - est a-mong -

molto rit. a tempo.

fair - est a - mong wom - en! whith - er, whith - er

fair - est a - mong wom - en! whith - er, whith - er

rit. a tempo. fair - est! whith - er, whith - er

rit. a tempo. whith - er, whith - er

rit. a tempo. Whith - er, whith - er

rit. a tempo. Whith - er, whith - er

rit. a tempo. Whith - er, whith - er

women, thou fair - est!

is thy be - loved gone. whith - er is thy be - loved gone.

is thy be - loved gone, whith - er is thy be - loved gone,

is thy be - loved gone. whith - er thy be - loved gone,

is thy be - loved gone. whith - er, whith - er thy be - loved gone,

is thy be - loved gone, whith - er is thy be - loved gone,

is thy be - loved gone, whith - er is thy be - loved gone,

whith - er thy be - loved gone, *p espress.* thy be -

whith - er, whith - er thy be - loved gone.

whith - er, whith - er is thy be - loved gone,
whith - er, whith - er is thy be - loved gone.
whith - er, whith - er is thy be - loved gone,
whith - er, whith - er is thy be - loved gone.
whith - er, whith - er is thy be - loved gone,
whith - er, whith - er is thy be - loved gone.
loved - gone, whith - er, whith - er is -
whith - er, is -

whith-er is thy be-loved gone?
whith-er is thy be-loved gone? O thou
whith-er is thy be-loved gone?
whith-er is thy be-loved gone?
is thy be-loved gone?
is thy be-loved gone?
thy be-loved,
thy be-loved,
thy be-loved,

p. *rit.* *a tempo.* *pp*
p. *rit.* *a tempo.* *pp* *dolce*
p. *rit.* *pp*
p. *rit.* *pp*
rit. *a tempo.* *pp*
rit. *pp*
p. *rit.* *pp*
p. *rit.* *pp*

*dolce leggiero.**leggiero.*

O thou fair - - est a-mong -

fair - - est a - mong - wom-en-thou fair - - est,

marc.

O thou fair - - - est,

marc.

O thou fair - - - est,

*marc.**dimin.*

O thou fair - - est, O - - - thou fair-est a -

*marc.**p**dimin.*

O thou fair - - - est, O - - - thou fair-est a -

wom - - - en.

O thou fair - - est, O thou

O thou fair - - - est

*poco marc.**pp*

O thou fair - - est a - mong wom - - en.

O

*poco marc.**pp*

O thou fair - - est a - mong wom - - en,

O

*poco marc.**p*

O thou fairest, thou fair - est.

*poco marc.**p**dimin.*

O thou fair - - est a - mong wom - - - en.

pp

mong - - - wom-en,

O thou fair-est.

pp

mong -

wom-en.

fair - est, fair - est, fair - est

fair - est, fair - est, fair - est

thou fair - est a -

thou fair - est a -

rit. a - mong wom - en! *a tempo.* *pp*

rit. a - mong wom - en! *pp*

rit. mong wom - en! *a tempo.* *pp*

rit. mong wom - en! *pp*

rit. Whith - er is thy be - lov - ed turned a - *a tempo.* *p*

rit. Whith - er is thy be - lov - ed turned a - *p*

rit. Whith - er is thy be - lov - ed turned a - *a tempo.* *p*

rit. Whith - er is thy be - lov - ed turned a - *a tempo.* *p*

that we may seek him with thee, may seek
 that we may seek him with thee, may seek
 that we may seek him with thee, may seek
 that we may seek him with thee, may seek
 side? that we may seek him!
 side? that we may seek him!
 side? that we may seek him!
 side? that we may seek him!

him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,
 him! Whith-er is he turned a - side,
 Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved turned a - side?
 Whith - er, whith - er is thy be - loved

turned a - side? whither is

turned a - side, turned a - side? whither is, whith-er

turned a - side. turned a - side? whither is

turned a - side? whither is

dolce espress.
is thy be - loved, whither

turned a - side? whither

dolce
turned a - side, a - side? is thy be - loved

thy be - loved

thy be - loved

thy be - loved

whith-er is thy be - loved turned a - side?

thy be - loved, whith-er is thy be - loved turned a - side?

is, whith-er is thy be - loved turned a - side?

is turned a - side?

Nº 9. Duette for Soprano and Tenor.

"Come, my beloved, let us go forth into the field: let us lodge in the villages. Let us get up early to the vineyards: let us see, if the vine flourish, whether the tender grape appear and the pomegranates bud forth: there will I give thee my loves, O my beloved!"

VII, 11. 12.

Allegretto affettuoso. *con espressione*

Soprano. Come, my be - loved, — come, my be - loved, let —

Tenor. Come, my be - loved, — come, my be -

PIANO. *Allegretto affettuoso.*
Hrn. Str. *pp*

— us go forth — in — to the field, — let —

loved, — let — us go forth — in — to the

— us lodge — in the vil - - -

field, let — us lodge — in the

la - ges, vil - la - ges, let us get up ear -

let us get up ear - ly to the vineyards:

vine-yards: let us let us see, if the vine flour -

see, if the vine flour - ish. ish, if the vine flour - ish, whe - ther the ten - der

sfz
 whe - ther the pomegra - nates — buo forth:
 grape ap - pear and the pomegra - nates bud forth: there

f *appassionato.*
 there will I give — thee my loves. — there
 there will I give thee. — there give thee my loves, — there will

rit. *a tempo.*
 give — thee my loves. Come, my be - loved. —
 I — give thee my loves. — Come, my be - loved, — come, my be -
dim. *ritard.* *pp*

rit.
 come, my be - loved, — O come, my be - loved. —
 loved, O come, my be - loved, — be - loved. —
rit.

Nº 10. Final Chorus.

"Love is strong as death; many waters cannot quench love, neither can the floods drown it.
Love is strong as death."

VIII. 6. 7.

Allegro moderato, maestoso.

marcato e sostenuto.

Soprano. Love is strong, is strong as death, is strong as

Alto. Love is strong as death, is strong as

Tenor. *marcato.* Love is strong, is strong as death, as

Bass. Love, love is strong as death, as

Allegro moderato, maestoso.

PIANO. *Str. A Wd.*

f *Trp. Trb.*

A più animato.

death;

death: *f con fuoco.* ma - ny wa - - - ters can - not quench

death;

death; *f con fuoco.* ma - ny

A più animato. *con fuoco.*

Ob.

Vla. Vlc.

Timp.

love, can - not

wa - - - ters. can - not quench

quench can - not quench,

love, can - not quench love,

f con fuoco. ma - ny

f con fuoco. not quench love,

ma - ny wa - - - ters can - not quench

not quench love.

wa - - - ters can - not quench

quench love.

love, can - not

B Tempo I.

love. Love is strong,

Love is strong, is strong as

quench love. Love is strong as

Love is strong, love

cresc. **Tempo I.**

Trp. *Trb.*

C

is strong as death, neither can the

death, *sempre energico.* neither can the floods drown it. neither can the

death, *sempre energico.* neither can the floods drown it.

is strong as death neither can the floods drown it,

3044

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are as follows:

Soprano	Alto	Tenor	Bass
floods drown it.	floods drown it.	can the floods	can the floods
Love is strong,	Love is strong,	drown it.	drown it.
strong as death,	strong as death,	Love is	Love is
		strong,	strong,
		strong as	strong as

[illegible]

p *ten.* *f con fuoco.*

strong as death; ma - ny wa - - - - - ters

p *ten.* **E più animato, con fuoco.**

dim. *pp* *ff* *vi.* *Δob.* *vle.*

can - - not quench

f con fuoco. *pp.*

ma - - ny wa - - - - - ters

love, can - - not

can - - not quench

ma - ny wa - - - ters
ma - ny wa - - - ters,
quench, can - not quench
love, can - not quench
can - not quench love, quench
ma - ny wa - - - ters can - not quench
love, quench love,
love, ma - ny
love, can - not
wa - - - ters can - not quench

[illegible]

nei - ther can the floods drown it, nei - ther
 nei - ther can the floods
 nei - ther can the floods drown it, nei - ther
 nei - ther can the floods

Str. ³ ³ ³ ³ ⁶ ⁶
pp

can the floods drown it. Love is
 drown it. nei - - ther can the floods drown it. Love is
 can the floods drown it. Love is
 drown it. nei - - ther can the floods drown it.

strong, is strong as death
 Love is strong, is strong as
 strong, is strong as death, is strong as
 Love is strong, is strong as death,

78

pesante.

Love is strong, death, as death, is strong;

death; Love is strong;

death; Love is strong;

is strong as death, as death, is strong;

Maestoso. *ff* *Tutti.* *p* *pesante.* *cresc.* *poco rit.*

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

Love is strong, is strong

Maestoso. *ff* *poco rit.* *pesante.*

a tempo.

as death.

as death.

as death.

as death.

ff *a tempo.* *ff*

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